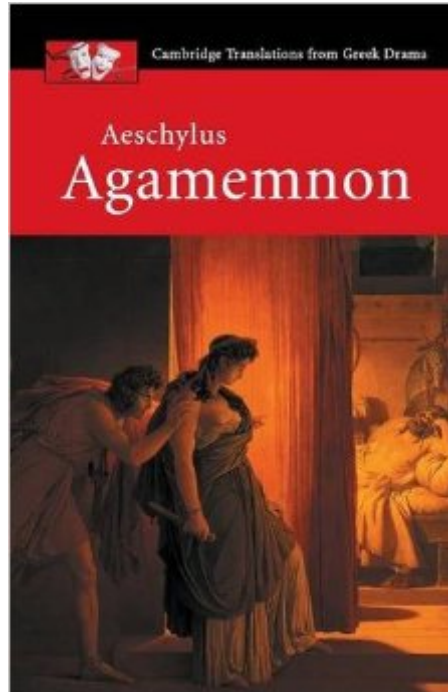


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Aeschylus: Agamemnon (Cambridge Translations From Greek Drama)



Synopsis

Treating ancient plays as living drama. Classical Greek drama is brought vividly to life in this series of new translations. Students are encouraged to engage with the text through detailed commentaries, including suggestions for discussion and analysis. In addition, numerous practical questions stimulate ideas on staging and encourage students to explore the play's dramatic qualities. *Agamemnon* is suitable for students of both Classical Civilisation and Drama. Useful features include full synopsis of the play, commentary alongside translation for easy reference and a comprehensive introduction to the Greek Theatre. *Agamemnon* is aimed primarily at A-level and undergraduate students in the UK, and college students in North America.

Book Information

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Customer Reviews

I always liked Homer and Sophocles, but I still have a preference for Aeschylus. What makes "Agamemnon" such a great story is that not only is this a story in itself, but it is only part 1 of a trilogy. Part 2 is "The Libation Bearers" and Part 3 is "The Eumenides." Now "Agamemnon" was written centuries before Shakespeare's "Troilus and Cressida." Nevertheless, the events of "Agamemnon" take place after Shakespeare's play. If you read that play of Shakespeare's, you know that it covers the last few stages of the Trojan War. In Shakespeare's play, Agamemnon is portrayed as a reasonable and competent king who is frustrated at the length of the war, is repulsed by Achilles's vanity, and shows reasonable strength in diplomacy. Onto the material at hand. The

chorus is basically a group of older men who can comment on situations, but can not really interfere. The chorus tells us that Troy has fallen, and Greece is triumphant. We then meet Agamemnon's wife Clytemnestra. She blames Agamemnon for the death of her child Iphigenia. So, she naturally wants to kill Agamemnon. The chorus seems to admit that it was strange that the war was fought over Helen who was a willing prisoner. Nevertheless, the chorus sides with Agamemnon when he arrives. Asimov seems to point an interesting angle out: "Such a keen sense of honor is often praised by those who are safe at home." But of course, it is a different story to those who are involved! But of course, any time romance is involved, the voice of reason tends to take a back seat. Moving on, Agamemnon seems to be a good king in showing his piety in the light of victory. But there is one flaw. He has kidnapped Hector's sister Cassandra. (She was the virgin priestess to Apollo, and that would be the equivalent of kidnapping a nun for pleasure.

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